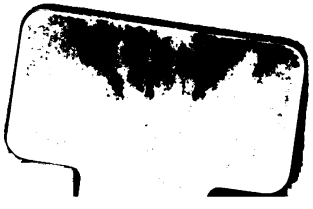

A GUIDE

TO

WATER COLOUR

PAINTING.

BY R. P. NOBLE.

WITH AN ILLUSTRATION IN COLOURS.

First Edition.

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PREFACE.

In writing a work so limited in extent as that at present submitted to the public, much difficulty must necessarily be felt, in combining directions likely to appear trivial to some readers, with matter of a more interesting nature.

The writer has been so frequently applied to, by pupils, for lists of colours and their admixtures, that he supposed a Hand-book of Water Colour Painting might be generally useful; since there is no published work giving detailed instruction on this subject.

While it is imperative to omit nothing that will forward the views of the youngest beginner, and render the subject as clear and comprehensible as possible; it is, at the same time, essential, that the tone of the work should be initiative, so that the reader may not imagine he is saved the trouble of thinking, but rather induced to bring his thinking faculties to bear upon matters relative to art.

Many give up the study and practice of water colour painting, from the circumstance of their

labours never leading to a satisfactory result; others persevere, but waste much time in arriving at facts, which may be communicated in a very short time, or gained by the attentive perusal of a few pages; indeed, this is the advantage of a work of this nature, the remarks being confined within the narrowest compass, so as not to tire the patience of the reader.

On the publication of similar books, it has been found impossible to present the reader with an illustration; the example in the title page is printed in colours, and as nearly as practicable a *fac simile* of a water colour drawing, and also answers to the description in the work.

Great benefit is derived from the bringing this invention to such perfection, it being, above all things, necessary that the young student should find the tints in the illustration correspond with those described in the work; and not experience the disappointment which is an inevitable feeling when the contrary is the case. The accompanying engraving is so close an imitation, that nine out of ten pronounce it at once a drawing.

If the want so long felt in this branch of graphic art should be supplied by this work, the author will experience great happiness in having devoted his attention to the furtherance of an art peculiarly English.

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THE GUIDE

TO

WATER COLOUR PAINTING.

The writer cannot hope to do more than render a hand-book of Water Colour Painting serviceable in assisting the student in his early endeavours, and in leading him to further inquiry. A perfect knowledge of the composition, light and shade, and colouring of a picture, is only successfully obtained after years of study, and the professional painter is happy to overcome the difficulties of his art after a life passed in the pursuit of Nature. There are many scientific and valuable works on these subjects, but a considerable previous knowledge of the subject is

presumed by their authors. The object of this little book is the instruction of those who, having already made themselves well acquainted with the use of the lead pencil, wish to please and amuse themselves by the practice of water colour painting, and, as far as may be achieved by such limited means, the facilitation of their progress.

If the writer succeed in giving his readers an insight into this branch of the graphic art, and exciting in them a desire to master the rules established in the more extensive works of celebrated masters, he will not have written in vain. Let not any one be deterred from the study of this captivating art, by being deficient in the qualification of what is commonly called a good touch; the more essential qualities, feeling and taste, should be chiefly considered. Mere freedom of hand is more the gift of a writing master than a painter, and when unguided by rule is of no avail, but of great advantage when influenced by precepts of art.

An appearance of ease attracts, because it is to be presumed that a fine work, which seems so easy, is the production of a very skilful master. Too much exactness is very prejudicial; it is apt to

make the painting little and lead to endless fine touches, while true finish (making everything appear as true and natural as possible, and concealing the pains and study by a pleasing deception) is neglected. It is, without doubt, very difficult to know when enough has been done. If the subject, and the manner of its treatment according to rules, be well considered, the drawing should be executed with as much ease and rapidity as possible, without bewildering the brain, by starting scruples and creating difficulties. Facility can only be acquired by possessing perfectly all the precepts of the art, and making them habitual. There are some who say "that a person having so little genius as to require rules, had better leave painting alone." But there is no doubt that the rules give readiness of hand to the slowest, while they guide and increase the ease which is a gift of nature.

Facility may be considered, firstly, as diligence and an aptitude of mind and of the hand; secondly, as a disposition *in* the mind, to remove easily those difficulties which arise in the work. The first is pleasing, but often leads astray and causes anxiety; the last makes us paint with tranquillity and repose

of mind, because we feel confident and assured of our principles. The highly gifted have both in perfection.

They who affirm that rules perplex the mind and restrain the hand, instead of giving facility, will be found generally to have habituated themselves to an ill method of painting, to such an extent that the pencil might as well be taken from their hands, if they are to correct themselves by rule. Many would be obliged to hold their tongues, if they were bound to speak grammatically.

All rules to guide art are gathered from the contemplation of nature, by minds whose perceptive faculties are so much alive to the beautiful, that they know immediately when they receive a pleasing sensation, and note the causes and circumstances which produce it.

Before entering upon the subject of the properties and application of the pigments, it is desirable to present to the student a few general remarks, on form, light and shade, and colour, and, as far as space will allow, point out the errors into which a young painter may fall.

In form and composition, the study should be

how to contrast the lines and dispose the incidents in unequal quantities, that each object may receive additional charms from association, the large from being opposed to the small, the near to the more remote, the perpendicular to the horizontal, and moreover to anticipate and prepare for those effects which are to be derived from the aid of light and shade and colour.

To effect this, the student must avoid repetition in the lines and forms of different objects, and contrast varieties of form, and remember that objects are chiefly distinguished by their forms, and are preferred according to their beauty with respect to form; thus an arrangement of many incidents is adopted from the peculiar beauty of the lines arising from that particular disposition of the subject. The leading features of a picture should not be placed over each other perpendicularly, neither should they be placed in a straight line parallel to the edge of the picture. The study of a single object, such as, a boat with sea and sky, a figure, or any circumstance with much space and little incident near it, is very useful, and, from its simplicity, well adapted to the consideration of a beginner.

Suppose a cloud is placed immediately over the boat, and some sea birds flying directly beneath it, while a buoy floats at the same distance with a smaller vessel over that. Let the general lines of the sky and sea assimilate, and a sketch is produced to excite the ridicule of the least enlightened; and yet these errors occur in works of pretension: there is, therefore, the greater necessity to impress their absurdity on the mind of the student by exhibiting them in the most palpable form. A master sometimes receives a most valuable lesson by finding that he has committed the error he has continually cautioned others to avoid, and is taught that the "Aliquando dormit Homerus" will not excuse painters, who are expected to use their eyes.

To return to the boat. By a judicious contrast of the lines of the sail and rigging with those in the clouds, and giving variety to the forms of the waves, much character and distinctness of objects will be given. By the introduction of a distant craft near to the principal object, a great opposition is effected and an idea of space is conveyed, in outline; the buoy and birds will give interest to the foreground and prevent monotony, if placed rather

nearer than the principal object and at some distance from it, that it may serve as a balance to the principal object and prevent its being forced upon the eye, which is always unpleasing and disagreeable in any composition. Good feeling in the study of arrangement, or the pleasing combination of objects, may be acquired by stripping the portions of the picture of additional incidents introduced to make a picture, and ascertaining if the large quantities be well balanced, or if any alteration would affect improvement.

A strict investigation of nature's means of affecting the mind with pleasing sensations will lead to ideas of beauty; and the student having acquired such ideas, will gain the habit of regarding a scene in nature as a picture, and thus by the perusal of a scene where are many animated and moving objects, he will be aware when a perfect picture is before him, and inquire what makes the difference between a mere assemblage of incidents and a picture. Knowledge gained in this way may be applied successfully to landscape.

The study of black and white is of great importance, since the effect of a picture depends upon its

proper management. By a judicious practice of black and white, the masses become disentangled or relieved, and the different distances may be observed at the first glance. The careful study of good engravings will be found of great assistance, the eye not being distracted from these important matters by the charming qualities of colour.

Form, light and shade, and colour, are always united in nature, but to the painter they are separate studies and quite distinct from each other. Light and shade should be rendered subservient to composition, and should be managed so as to assist form. No dependance should be placed upon it as a means to alter form. In the same way, colour heightens and assists the black and white, but should the effect of the black and white be defective, no colouring can make it correct.

A free sketch, or what is technically called a blot in one colour, will sometimes suggest more to the student than a laborious drawing; in the latter the eye becomes accustomed to the defects. The labour of the hand will never supply anything to compensate for the want of thought. Many trials may be made in a short time; and if black chalk

be used, parts may be rubbed out and changed without that feeling of weariness which might be felt after much time had been expended to produce a false work. Quick as thought is an old saying, and one very graphic, for a valuable idea is more likely to enter the mind when excited and alive by being interested in an engaging exercise, than when employed in laborious plodding.

These experiments in black and white will serve to convince the student of the correctness or incorrectness of his ideas and impressions in the broad treatment of his subject. Any palpable imperfection must strike him; such as, two lights of the same intensity and equality of form, a want of tenderness and contrast, exhibited by dull, leaden masses of even tint, quantities of shade equal in form and depth of tint, or a too great prominence in the parts not intended for the principal. Having satisfied himself with regard to the large features of the landscape, he may introduce the accessories, such as cattle, figures, &c., clothes on a line, hedge or bank; these serve to carry small intense portions of light and dark into the general light and the middle tint of the picture, giving richness and

brilliancy to the one and clearness and variety to the other.

By continual practice, from engravings, dissecting them as it were, and from his own sketches, the student will be insensibly led to see the principle of the engraving and the cause of failure in his own work. It is only by such careful study the painter is enabled to see nature when he goes to her. Many look, but few see. Sometimes it is vain to try to represent her; she may be said to be always beautiful, but it does not follow that an imitation should have either charm or interest as a picture. Imagine the before-mentioned boat with its sail and rigging relieving dark and cutting against a light sky, the sea calm, allowing the vessel to lie straight upon its surface; the principal object becomes quite insignificant, and a painting of such a subject would only give an idea of poverty of thought and *canvas to let.* On the other hand, suppose the sea in motion with a fresh wind, the sail set, figures engaged, with large masses of clouds, and breaks in the sky near the horizon, with a distant vessel giving space to those openings, while accidental shadows give variety to the foreground and find

their strongest point in the hull of the boat, here hidden, and there rising against the white foam and spray, floating timber disposed with other accessories so as to give space and interest to the foreground, and what under one aspect is an insipid circumstance, becomes in skilful hands the materials for a picture.

Thus, in treating a subject, the painter must fall back upon himself, and avail himself of the ideas and ingenious thoughts he has gleaned from a study of nature or books, that he may supply by art the deficiencies of the particular scene and circumstance presented to him. In other words, he must store his mind from nature where she is rich, and bestow his acquisitions where she seems poor.

A change in the sky, and the placing picturesque figures with baskets, or engaged in a manner appropriate to the subject, will sometimes be sufficient to convert a mere sketch of a pleasing object into a picture, by giving completeness, and carrying the dark through the picture, as may be seen in the accidental shadows introduced in the pictures we admire.

If one half of a painting be nearly occupied by a

ruin, which is, in its details and general form, admirably adapted for a subject, and the other half merely shows a broken line of low hills at the horizon, with sky and ground, it will be readily perceived that the interest or effect of the building is weakened by the large insipid space, causing a dissatisfied and uncomfortable feeling. To correct this, place a group of figures to break the monotonous line of hills, and let one stand more prominently than the rest to repeat the perpendicular line of the building in a secondary manner; let them be engaged, with white clothes, or anything light to prevent the principal light from being a spot, while the darks on their dresses serve to clear the shadow from the ruin, and carry it into the middle tint of the distance by means of cattle, &c., and the whole becomes arranged so that the eye may dwell with pleasure on the object which makes the subject.

It is a fixed rule that the eye should never be tempted to count objects, from their seeming totally separated and disunited, and not combined so as to form a whole; to avoid this, the student can avail himself of accessories to prevent equal quantities, and to connect the lights.

When a variety of objects are to be grouped to form a perfect picture, one group must be preserved as the principal, and should be so managed that the other groups or incidents do not interfere with it, or mar its effect upon the eye; yet, it must be observed that, while the objects should be detached from their grounds by opposite tones of light and shade, it is necessary that some part of each object should be of the same tone or tint as its background, that they may blend and harmonize, and not present an insulated and spotty effect.

The student should never forget that black and white have great power of expression, when properly used. Form, will only give a faint idea of surface and space. Black and white, when dexterously practised, will give relief or chiaro oscuro, and will serve to imitate the surfaces of objects, both natural and artificial.

As a bunch of grapes was Titian's principal rule and surest guide, so is a fine landscape seen from an eminence the most instructive to one wishing to excel in landscape generally. The distance stretching for miles, endless variety of woods and fields, a winding river, bold rocky features in the fore-

ground, buildings, all seen under the alternating effects of light and shade, will suggest most of the qualities of a good picture, harmonious arrangement of lines, imperceptible blendings, contrast, &c. It is from tracing these to their source we are taught the laws that govern works of art. By a contemplation of such a scene the mind becomes charged with ingenious thoughts and artifices, equally applicable to the treatment of a simple subject, and to one where a multitude of objects are to be disposed pictorially.

It should be insisted upon the mind of every student, that no amount of what is termed finish, but which with more propriety should be termed fritter, can compensate for defects in the arrangement of black and white.

Colour has been called "the sunshine of art." It wonderfully assists the expression of space and atmosphere; it is governed by certain laws, but one who has not "an eye for colour" will find their mode of operation difficult of comprehension. Rules for colour cannot be so precisely given, nor so easily followed, as those of composition, and light and shade.

Much might be written on the application of colours to the different parts of a picture, according to the relation they have to the degrees of black and white; for instance, a mass of trees being arranged so as to express sunshine and the principal light in black and white—it becomes necessary to apply natural hues of colour so as not to alter this effect. This could be managed by supposing the trees all affected by autumn, and so arrange yellows, oranges, and reds (which are all used to represent light and warmth in painting) according to the degrees of light possessed by those colours. Such considerations as these are too complicated for an elementary treatise on Water Colour Painting.

The most that can be done with propriety in this book is, to give the qualities of the capital colours, or those most in use, as they serve to make the composition of all the rest, whose number is almost infinite. And further, to recommend the student to make blots in colour as in light and shade, after becoming familiar with their properties and uses. This will be productive of many useful hints to him, as the accidental blending of colour will bring out the qualities of his eye.

When making these rough effects of colour, the student should determine on the hue and tone of each particular part, either from feeling, impression of nature, or a good original drawing. Then begin with the sky and distance, and lay on the tints with full brushes, blending and altering them while wet, until, as nearly as possible, the intended effect is produced. Should a little character or detail be required in the deeper parts, paint with a brush nearly dry, but charged thickly with the requisite colour, into the floating tints. Of course the outline and forms should be attended to, but the chief desideratum in these experiments is the harmony and blending of colours.

The tube colours invented and prepared by Messrs. Rowney and Son are best suited for this purpose, and for sketching out of doors, as a portion of the solid colour in a fluid state can be placed upon the palette in an instant, whereas the tints might dry while the student is engaged in filling his brush. For sketching from nature they are invaluable, great rapidity being sometimes necessary to catch the effect of gleams which scarcely last a moment. These colours are also remarkable for

their extreme clearness and brilliancy. With such appliances, the water colour painters of the present day need not dread the juxtaposition of works painted in any vehicle.

THE MATERIALS.

Sable brushes are best suited for painting in water colours; two of the large sizes and several of the others, with a flat camel's hair pencil, will be found sufficient. Cold pressed imperial paper is perhaps the best for landscape. The rough imperial and double elephant have each advantages, but much, of course, depends upon an artist's fancy and what he thinks best adapted to his particular style. The paper should be prepared to receive the drawing by being well sponged and stretched upon a mahogany drawing board. If a drawing require remounting, it should be carefully wetted on the back, so that it may imbibe a sufficient quantity of water without disturbing the colour on the other side. Next prepare a piece of common cartridge

paper by sponging both sides until it is well soaked; this piece should be greater by one inch every way; cover it to the thickness of three-quarters of an inch all round with a layer of paste, lay this pasted side on a common deal board that will not warp, and press it flat with a cloth, taking care there are no air bubbles between it and the board. Now paste the back of the drawing all over and lay it down in the middle of the cartridge paper, cover it with a piece of dry paper and rub it smartly with a cloth; this will insure the adhesion of every part of the drawing to the paper beneath it. Remove the dry paper and allow the drawing to remain one or two days; it can be removed from the board by cutting an inch from the edge of the cartridge paper.

This is an useful contrivance, as it makes the drawing firm and gives importance to it, at the same time that it makes it perfectly flat. This process also throws out much of the colour that may have disappeared or sunk into the paper from too great absorption.

Tiles with divisions, white saucers and a flat palette, will meet all cases.

The colour box should contain tubes of the following colours:

Indigo,	Yellow ochre,
French blue,	Vandyke brown,
Cobalt blue,	Brown madder,
Purple lake,	Sepia,
Indian red,	Burnt sienna,
Indian lake,	Venetian red,
Pink madder,	Olive green,
Indian yellow,	Brown pink,
Gamboge,	Vermillion.

THE PRORERTIES OF COLOURS.

There are only three primary colours in nature; these are blue, red, and yellow.

By combining any two of these primary colours there are produced three other colours: as—

Orange from red and yellow;
Green from yellow and blue; and
Purple from blue and red.

The complimental colour of any primary colour is that which is produced by combining the other

two. Thus, green is the complimental colour of red, orange of blue, and purple of yellow.

A colour and its complimental mutually increase in intensity when placed adjacently to each other. The primary colours are suggestive of various ideas, according to particular circumstances.

Yellow and red give notions of light and heat, and come near the eye. It may be here remarked that these colours are less impaired by distance than other colours, and yellow less than red, and green less than purple.

So, from the presence of blue, an idea of coldness and distance is communicated.

As tints incline towards yellow and red, they approach warmth and brightness; so tints inclining towards blue give ideas of coldness and distance.

The contrasts of greatest power are:

Orange and blue;
Red and green; and
Yellow and purple.

Orange opposed to blue seems to have more brilliancy and depth, and the latter appears more dark and full and more blue from the propinquity of orange.

These facts deserve much attention, as great part of the charm of colouring is derived from these results. The colours themselves undergo no absolute change when thus opposed to each other, but the sensations they produce on the eyes from juxtaposition make them appear brighter and more intense. Atmosphere, light and shade, reflexion and circumstance, affect all colours in a greater or less degree.

A little observation out-of-doors will serve to show the change that the colours of objects undergo as they are removed at a greater or less distance from the sight, and more particularly at a considerable distance. The colours, never positive (if the objects be purely natural), are broken by the effect of atmosphere into an endless variety of hues.

It is impossible to lay down mathematical rules for the mixing of colours, to produce the innumerable effects caused by atmosphere in the appearance of distant objects; much must be left to the eye and hand of those who are solicitous to obtain them. The most that can be done is to point out certain varieties of blues, reds, and yellows, and give rules for their application to certain parts of the

picture, and assure the student that those tones and hues he admires in good works are brought out by such means. Directions for the use of the various pigments are very useful, but an attempt to reduce the quantity of each colour in every mixture to scale would be futile, and would only distract the student.

If blue and yellow be mixed to form a green, and red be added, the green will be affected according to the quantity of red mixed with it, and will become a broken or reddish green. Indigo and burnt sienna mixed together make a fine broken green for trees. The burnt sienna is a broken orange, with sufficient yellow to produce a greenish hue when blue is added.

Vandyke brown, burnt umber, brown madder, Cologne earth, bistre sepia, &c. are natural broken colours, and may be produced by the mixture of the primary colours.

Brown madder is a very useful colour in water colour painting; it may be described as a brown inclining to red; when mixed with indigo it makes a good grey of a purplish hue.

The effect of opposition is as sensibly felt when

these broken colours are placed near to others of a positive nature, as in the case of the primary and complemental colours. Thus, brown madder assumes a yellower hue when opposed to purple, a darker and blacker hue when opposed to orange, and a redder and warmer hue when opposed to green. This may be proved by surrounding brown madder with the above-named colours, and comparing it with itself surrounded by white paper. This fact, then, is established. A colour may be changed by adding more of the tint required, or by opposition. This may be well observed in a lithographic engraving, when a small portion of white paper is left to receive the impression, while all the rest of the plate receives the impression on a ground of warm brown. The colour of the lithographic ink will approach by contrast very near to pale indigo where the white paper receives it.

Too many experiments on the effect which colours give to each other under different oppositions cannot be made, as the student must rely—knowledge having been gained by such results—upon this power of affecting the eye by contrast of colour; he will also learn the value of the broken

colours, which form the greatest portion of a picture; he will also note the different appearance a colour assumes, when placed on his picture amongst other colours, to that it had when on the palette; thus an alteration of importance may be suggested.

It may not be amiss to remark in this place, that it is better to keep all the parts of the picture in the same state of forwardness; the discord or harmony will be sooner perceived if this be attended to as much as possible.

The shadows across a path in an open field of stubble, during the last hour or two of a summer's evening, cannot have failed to excite observation, in those who have the habit of looking at nature. They appear so thin and cool, and the hue purplish, that an unskilful hand would attempt to imitate them by an abundant use of blue and lake, and contrast the tint made by a combination in which they were prominent, by a rich orange in the light or sunshine of the path. This would fail in conveying an agreeable idea of such pleasant looking pathways. But if the student remember, that a broken colour that has a tendency to purple in its prevailing hue (as lamp black mixed with

purple lake) may be made to appear a cool grey by judicious contrast, and still have sufficient local colour in its composition to make it harmonize with the colour of the light, while it offers a strong opposition, he will succeed at all events in avoiding a harsh, cutting effect.

Nature herself points out the manner to adopt, for the effect of the shadow is owing to the absence of the glowing reflexion which pervades the general landscape, and its receiving a cool reflexion from the blue sky overhead; at the same time it is opposed to the warm sunlight, influencing a local colour, having perhaps a tendency to orange.

It is by trial and comparison with nature, that the natural power of the eye and qualities of the mind are improved. By thus instructing and exercising himself, the student may attain a nicety of discrimination that will make him sensible of the properties of colour, and feel the peculiarities of hue.

Before proceeding to show the method of mixing peculiar pigments to give the local hues to objects under various influences, a few words are necessary to explain the nature of those pigments as the representatives of blue, red, and yellow. If this be

understood, the following scheme will have twice as much utility.

It is a general rule that yellows, oranges, and reds, approach nearer than blues, purples, and greens; so yellow browns, red browns, &c., approach nearer than greys, greens, &c., but this is not the case unless the colours employed in making those yellow browns, &c. be of the same species as those employed to make the greys, &c.

Suppose a yellow brown be made from the mixture of cobalt blue, pink madder, and gamboge; and a cool grey be made from the mixture of indigo, indian red, and indian yellow; it will be found, on the application of these colours, that the grey will not retire. But reverse the order, by making the brown from the strong sensible colours, and the grey from the more tender, and the grey will retire, while the brown will appear to come forward.

There are colours which are naturally soft and faint, as ultramarine among blues, pink madder among reds, and gamboge among yellows. These pigments approach in colour much nearer to the prismatic hues than the stronger pigments, and on

that account are employed for skies, which are composed of ether or atmosphere, and distances which receive purity, beauty, and brilliancy from the effect of atmosphere.

In painting, light and white may be considered the same, and since no colour resembles the air more than white, those colours which approach nearest to it in lightness, will be found the best adapted to express atmosphere and distance. When we say a "heavy cloud," we never think of those pearly greys which are seen in clouds high in the heavens, requiring the use of the most delicate pigments for their true representation; it rather gives us an idea of coming near, and immediately suggests the employment of stronger colours.

Colouring is much simplified by these considerations, because the student, having the three appropriate pigments pointed out to him, may paint each portion, distance, middle distance, and foreground, as if it were a picture by itself, giving every variety of tint to objects however faintly appearing, and different degrees of distance and clearness or distinctness to the part included

under the general term distance; so with middle distance, &c.; and he will soon feel assured that the contrast in the whole completed work will give relief and atmosphere to a harmonious arrangement of colour, and so prevent what is so frequently observed, a prevalence of a sort of ashy grey, used on all occasions to divide objects from each other.

This used to be the case with the old system of neutral tint, and the describing a drawing in the different stages; drawings made under these directions, used generally to be harsh, black, and crude, without air or colour, and at the best only appeared like badly coloured engravings. So far from the subject being simplified by these receipts, it was rendered more complicated, because the process is directly contrary to nature. In nature the air and shadow are between us and the objects, or, in other words, they are thrown over the local colours; in the neutral tint system, the local colour was laid over what was intended to represent atmosphere and shadow; that is, objects were made out in different shades of grey, and then received the local

colours. The effect of a cold colour laid over a warm colour, in contradistinction to that of a warm colour laid over a cold, may be easily seen by covering light red with indigo, and indigo with light red. Two different shades are produced by the same colours used in the same strength. This is equally perceptible if a grey of a cold hue be substituted for the indigo, and a warm brown for the light red.

From an inability of the means to give strength and quality to the deep parts of the painting, in the process alluded to, the distant parts are only distinguished from each other by different degrees of neutral tint, and the light parts are equally bright, whatever the difference in the local colour of the objects represented, and a pale sickly effect is the consequence. By attention to the rules for the mixing of colours, the student will more readily escape those errors, by giving objects a tone of colour in accordance with their supposed distance, as expressed by size, and, without impairing what is called the "keeping" of his picture, imitate at an humble distance the faultless colouring of nature.

ON THE MIXTURE OF COLOURS

APPROPRIATE TO VARIOUS NATURAL OBJECTS.

The opaque colours generally express distance.

The colours chiefly used in skies and distances are:

Indigo,	Pink madder,	Yellow ochre.
Cobalt blue,	Venetian red,	Gamboge.

FOR SKIES AND EXTREME DISTANCE.

Blue of sky: cobalt blue, lowered with pink madder and gamboge to the hue required. Ochre may be substituted for gamboge if thought advisable.

Clouds: the same, mixed so as to form a variety of warm, and cool pearly greys.

Also for the extreme distance: cobalt and venetian red.

For more local tints: blend the colours so that the tint produced may incline towards yellow, red, or whatever hue is required, or a faint brown, for

buildings, &c. As the middle distance is approached, use indigo, pink madder, and ochre, on the same principle for the light parts; and indigo, pink madder, and gamboge for the shady portions.

SETTING SUN.

Yellow ochre and pink madder, or venetian red and yellow ochre. Sometimes vermillion and gamboge or indian yellow in small proportions, when a very strong effect is to be given.

MIDDLE DISTANCE.

Trees: indigo, burnt sienna and gamboge. These colours will make pleasant tints for the light, if mixed in various proportions. Indigo mixed with vandyke brown becomes a fine deep grey of a decidedly green hue, and is a good transparent colour for the shade. Purple lake may be added when the tint is required to be more neutral.

The student must exercise much judgment in the use of indigo, as there is great danger of extreme coldness and blackness, without depth. It may be dispensed with in some of the darkest parts; on the

near objects, sepia mixed with indian yellow may be employed.

FOREGROUND.

Greens in foreground may be made by a mixture of sepia with olive green in the shade, and olive green and burnt sienna in light. Indian yellow may be added and used pure for small bright specks. Brown pink in bright refracted lights in foliage or herbage. Earthy banks, &c. Indigo, indian red, and ochre for the ash grey of loom. Burnt umber alone or mixed with burnt sienna, pure ochre, and ochre mixed with sepia, sepia alone, and mixed with purple lake, for dark parts; also vandyke brown and purple lake, or pure brown madder, for very dark touches.

Indigo mixed with gamboge makes a cold fresh green, well suited to dark leaves and herbage; purple lake may be added for cool reflected lights; indian red mixed with indigo to a pale tint for willow leaves or foliage stained by muddy water, or for the grey back of a leaf, lichen on wood, &c. These cool greys and greens are of great value

when introduced in foregrounds to repeat the cool greys and cold lights of the sky, in pictures composed of much warm colour in the middle distance, as mid-day effects, sunsets, &c.

ROADS.

Yellow ochre, mixed with burnt sienna and lowered with indian red and indigo, or amalgamated on the paper while wet. Indigo and burnt madder for cast shadows, also indigo and indian red. Indigo and brown madder being transparent colours, will allow a wash of cobalt blue and pink madder to alter the hue, without danger of opacity.

WATER.

Same as for clouds, blended with the local colour of the water (generally greenish), and with the reflected objects.

DARK SEA.

Indigo, vandyke brown, and lake.

DARK SKIES FOR SEA PIECES.

Cobalt blue, mixed with brown madder; indigo, mixed with pink madder and gamboge.

CHIMNEYS AND COTTAGES GENERALLY.

Ochre mixed with french blue and indian red, indigo and venetian red, ochre and pink madder for bright parts of brickwork. When the hue is more decidedly red, vermillion may be used, but with great caution, and in extremely small quantities. These for the light. For shade, mix sepia and purple lake, or sepia and indian red; sepia alone for light flickering shadows from trees.

It will be observed that the opaque colours are employed chiefly in the light, and with the semi-transparent in the distance, while the most transparent are reserved for shade and foreground. There are two reasons for this; one is, that the strength possessed by most of the transparent colours make them fitted for the foreground, as the nearest part of the picture, and they are chiefly found among the browns which have a place there; the other is, the advantage they have, in the dark

or shady parts, of allowing the light of the paper to be seen through, even when laid on very thickly; so that power is obtained without heaviness or opacity.

This is worthy of reflection, for the application of this knowledge will enable the water colour painter to overcome the defects of the vehicle, without the use of solid white. The more the dark parts of a drawing are painted at once, the more crisp and transparent will they appear; indeed this should be observed in the whole work. The effect alluded to is more readily produced when the tube colours are employed, since the pallette can be set with them, as in oil painting.

To illustrate these remarks in the progression of a drawing, imagine a landscape, or varied scene, under an evening effect. The foreground composed of rough rocky stones, lying near a broken stone wall, which divides a rude winding roadway from a stream extending from the left of the foreground to the middle distance, and lost where it bends round a promontory in the middle distance. The margin of the river on the left skirted by trees of various forms and kinds, poplars, oaks, elms, &c.; over

these a range of low hills, with herbage and rock intermixed; a projecting mass of rock or buildings on the foremost parts. Beyond this, a range of mountains with pointed and angular forms. Some cattle cooling themselves on the strip of land near the promontory, showing its distance from the opposite side. Suppose the bank, on the other side of the roadway, (which is hidden at this point) to be carried out of the picture to the right, as the commencement of a mountain or hill. A mass of trees growing on the hill-side near the roadway, rather round in form, nearly hides this indication; these are prevented from appearing heavy by being made the background to the stems and spray of some graceful birch and ash springing from a point about half way between the foreground and the promontory, and rising near to the upper edge of the drawing. The roadway at this point is lost; a half-hidden figure shows its direction; while the first of a flock of sheep are coming down the hilly roadway (bounded on the right hand corner by a mass of rock) into the foreground to complete the subject.

The left hand side of the sky being a large open

space, is the best for masses of cloud receiving warmth and light from the sun setting out of the picture to the right.

Spread a tint of yellow ochre over the whole surface of the drawing; this tint should be of a moderate strength, and more ochre should be added while passing the tint over the landscape portion of the drawing, so that it may have a greater power of colour in this stage than the sky. This being suffered to dry, form a tint from the mixture of cobalt blue and pink madder, the blue predominating, and use it in a very diluted state on the side whence the sun is supposed to shine, graduating the tint as the opposite part of the sky is approached, so that the ether may appear of a clear and rather strong colour; the lights of the clouds to be left, and care taken to diminish the strength of the tint in the lower part of the sky. The same tint may be carried over the mountains, leaving small brilliant lights or edges of light if there be any. A slight wash of pink madder and ochre, or venetian red and ochre, may now be given to the lights on the clouds, and they may afterwards receive their middle tint, composed of pink madder, yellow ochre,

and cobalt blue. The clouds may be finished by shading with cobalt blue and venetian red; the water should receive its tints at this time; any very bright lights should be left. Should the bluer portions of the sky be less powerful than is essential to give clearness and distinctness to the forms of the clouds, it can be strengthened by another wash used as the former. Any light fleecy clouds which are darker than the ether may be laid on with venetian red and ochre; a little cobalt will vary the tint and blend it with the ether. If these clouds are meant to show lighter than the blue of the sky, they should be left. Mix in one saucer, ochre, pink madder, with very much more strength than the sky tints; and in another, cobalt, pink madder, and gamboge, with as much strength as possible, so that it will work freely. Having a brush charged with the first, proceed to lay in the light parts of the mountain, varying the colour by the addition of cobalt blue where a greenish hue is intended, pink madder where the granite prevails, with a reddish tint; and being careful to leave the highest lights on the leading forms or characteristics made visible by the sun's effulgence when sinking below the

horizon. Then, with a brush ready at hand filled from the other saucer, lay in the shady parts, varying the colour after the same fashion. These opposite tints of light and shade should be made to blend imperceptibly wherever they meet. This is difficult at first, as they will, if not cautiously dealt with, run together and express nothing; on the other hand, if the manipulation be successful, this single operation will give all the character observable at such a distance. Practice will teach the student when to allow the different tints to unite. A touch or two at the moment of drying, and, in fact, in all stages, may be rendered very effective, and cannot be given with the same result except at those particular times. This method is more likely to ensure an appearance of ease, and at the same time great variety of colour and form, without hardness or dryness. When laying in these tints, a little water should be added to make them lighter at the parts immediately opposed to the range of hills intended to be many miles nearer. This greatly assists the expression of space, and is shown very perceptibly by nature. Indigo, pink madder, and gamboge mixed will be found useful for dark touches in shadows,

and cobalt mixed with indian red may be used for the same purpose in the light.

For the hills, mix indigo and yellow ochre so as to make a light green; lay in the light parts with this, adding ochre when a brighter and warmer light is to be expressed, and pink madder when the surface is broken by rock and earth. As before, have another brush ready charged with indigo mixed with indian lake and gamboge for the shade. Any bright projecting bit of rock may receive a touch of yellow ochre and indian red mixed. A few broad touches will bring this sufficiently forward; they may be given with a brown produced by the mixture of indigo, purple lake, and gamboge, inclining to orange or purple, as they are to be used for the shady or light parts. The trees skirting the stream should be covered at the same time with the first and lightest tint applied to the former, varied in the same way and brought into the water, leaving a sharp slip of light at the edge for a bank or path. Any very light stems of trees should be left. When this has become quite dry, lay in the trees with gamboge, burnt sienna, and indigo mixed for the light; a very yellow green

may be made for the same purpose with yellow ochre and indigo, and burnt sienna added to vary it and give autumnal hues. Indian lake, or pink madder, or venetian red, may be employed in the same way. Indigo mixed to cold grey green with burnt sienna will be found useful for the shade; this may be made more neutral by the addition of purple lake, and indigo alone may be blotted in where the hollows of the foliage appear very dark. Purple lake mixed with indigo and gamboge for stems; stronger and browner for dark touches. We now come to the nearer parts of the middle distance. In this subject great portion would be under the influence of cast shadows. The rocky masses lying in the water near the promontory may be covered by a tint of indigo and brown madder mixed; a little olive green will vary the tint, if a greenish hue be wanted. Gamboge mixed with indigo to a light green, and varied with purple and indigo, will serve for the parts of the rising ground seen through the stems of trees and to the right of the dark round shaped mass, which may now receive a tint of indigo mixed with burnt sienna

and olive green, varied according to the light or dark, and purple lake added for the leafy parts at the edges, to neutralize the colour and give rotundity to the foliage. The light forms of the birch, with their stems and spray, must be preserved clean and sharp. The foreground may be laid in with indian red, mixed with yellow ochre and broken by sepia or indigo; all very brilliant small lights on the wall or road to be left; shadows across the road may be rendered by washes of indigo mixed with brown madder; and lamp black mixed with purple lake for cool slate-coloured rocks in shade. The birch trees should be covered with a tint of indian yellow and burnt sienna, and shaded with brown madder and indigo mixed, or sepia and purple; this must be guided by the presence of yellow or orange in the light parts. The stems may be brought out by dark touches of vandyke brown, brown pink mixed with purple lake in shade; the light sides have great brilliancy from their bleached appearance, rotundity, and shining surfaces. Pure pink madder very faint, indian red mixed with cobalt blue, yellow ochre and vermillion

mixed, will be found serviceable for these. The dark greens about the foreground should be composed of sepia and indian yellow. The browns, vandyke brown mixed with purple lake, pure purple lake very intense, brown pink, in the same way. These applied in the dark parts will give so much vigor as to give space to the middle distance and increase the effect of aërial perspective. That colour for figures is generally chosen which is the most absent from the prevailing hue of objects in their neighbourhood. The figure may have some red and white about his clothes; the sheep a little yellow ochre.

The drawing is now so far progressed that the general effect of colour is apparent, and the student will find (when he has brought his work to this state, should it turn out well) that very little is wanting to perfect it. The sky may perhaps have some inequalities of colour where perfect flatness of tint is demanded. (It is always better to leave those things for after consideration, and not dwell too long on any one part.) This is easily remedied by passing the flat hair pencil, with water only, over the uneven parts; a little patience will effect the

removal of these imperfections. If extra warmth be required in the light parts of the sky and mountains, let them be strengthened by washes of the before-mentioned tints; sometimes pure venetian red, or vermillion, (this requires great caution) passed over once, will do all that is necessary. This must be done without destroying the look of vivacity and crispness which contribute so much to the captivating appearance of a water colour drawing.

In mixing the tints, always incline towards warmth, because a little more coolness and atmosphere may be given by a wash of cobalt blue, mixed with pink madder or indian red, &c. A little more warmth in the light will be found sometimes sufficient to produce the desired effect, but there is danger here of making a rusty looking, hot picture. Great skilfulness would scarcely insure the leaving every small light, mere specks; indeed, at the commencement of an original subject, it is impossible to anticipate the position of the brilliant little high light, so as to leave the pure white paper. In the subject illustrated, there are some small cows in the middle distance; the one intended to be white

should be left when the water receives its blueish tint, the others meant to be more or less dark covered over; if any particularly bright bits are necessary for horns, marks, &c., they may be given by the dexterous use of a sharp penknife.

Reflexions in water should be painted similar in hue to the objects, but lower in tone, and more transparent.

Large stems of trees may be coloured effectively by applying varied greys, browns, &c., made by a mixture of indian red, french blue, and ochre for light side, leaving any very bright feature shown in the bark. Sepia, or sepia mixed with purple lake, may be used for the shade, suffering the tint to blend with that used for the light as before directed. Brown madder and brown pink, and sometimes vandyke brown, will be found of service in touching and for very dark parts, holes, &c.

To render the subject still more simple, the reader is requested to turn to the example in the title page. Similar scenes may be easily found without going many miles from London.

The paper does not require the preliminary wash of ochre for this effect. The sky is painted with

tints made from colours already described for that purpose. Two saucers should be prepared, one for the ether, and another for the lightest cloud tint. When laying on the blue, be careful to leave the shapes of the light part of the clouds; then, with another brush, wash in the middle tint and suffer it to blend with the blue on the shady side of the cloud. Add a little venetian red as the tint is carried down to the horizon; mix more cobalt for the distance, and carry it down to the line of the field where the windmill stands, and prevent it from setting into a harsh line by taking up the colour with a brush that is nearly dry. A little gamboge may be washed over the field, strengthened at the near part with indian yellow, mixed with very little indigo. Give a first colour to the road and cottage, pure yellow ochre for the light of the plaster, with white paper left in very small portions; the shade sepia, or brown madder, mixed with indigo; the hedge by the cottage, brown pink, olive green mixed with burnt sienna, and in some parts pure brown madder; shade and dark parts, water, &c., to be formed from the colours already enumerated. If this be quickly performed, in a drawing of

moderate size, all the parts will blend with each other, and the first wash after the sky is painted will hardly be dry before the last wash is given.

Much of the effect appears at this point; an adumbration of the subject is seen.

One part should be taken up after the other, according as they are more or less adapted to receive the additional colour in the various ways which give expression and feature. For example, if it be desirable to leave light markings for tiles or any hard substance seen with a half light in shade, the paper should be suffered to get quite dry. So in windows, although it be necessary to allow the colour to blot and run, yet a sparkling light must be preserved bright and sharp. So, generally, when form is to be shown in detail, particularly in the lighter parts.

For the plaster, the first tint should be perfectly dry, that the various greys and browns may be repeated in the crispest manner to give texture and surface; dragging, with a brush thickly charged with colour and with but little moisture, is very useful sometimes in giving texture to bits of rock and foreground.

Nothing that promises to bring us nearer to nature should be left untried; at the same time, a wrong application of mechanical artifices should be strictly guarded against, for nothing is more injurious, since it prevents a picture from possessing the great charm, which is the perfect concealment of the means. It has been truly said, "that the greatest secret that belongs to art is to hide it from the discovery of spectators."

The colours on the figures are very deep, relieving from a quantity of light space, and seeming intensely dark from their situation; this makes them serve as a balance to the large mass composed of house, trees, &c.: when any large mass in a picture is to be balanced by a small quantity of dark, it will always be found necessary to compensate by depth for its want of size.

When the drawing is dry, begin with the sky, and heighten or subdue as seems best, give the shade to the clouds, taking care that the indications of shadow and feature generally grow lighter and more tender the nearer they come to the horizon; any peculiarity may be given to the distance, such as country only distinguishable from the sky by

outline, a dark touch of blue in the shadows from clouds, &c. The windmill can be brought out by darkish touches, and the field near it subdued, if necessary, with ochre, mixed with pink madder and indigo, without losing the sunshiny appearance.

Dark touches on the roof, chimneys, and windows of the cottage will make it relieve boldly against the sky, and give distance to the smaller objects. These may be made with vandyke brown, mixed with purple lake; brown madder for the dark stems of the willows in the hedge, &c.

Brown pink mixed with purple lake is sometimes of great service in giving a very dark transparent touch to water.

The effect of clear water from a brook running across a road may be given by blending the local colour of the road with a little blueish grey, and leaving some bright sharp forms for ripple, and showing in these the colour of the sky. This may be effectively done by laying in a little brown madder, and carrying over it, when dry, a coat of cobalt blue, mixed with indian red.

In large pieces of water, as lakes, rivers, &c., it is sometimes a resource to use the flat camel's hair

to soften distant reflections, and produce an appearance of atmosphere, where objects appear so tender that they almost seem to float in mist and unite with their reflections.

So in painting particular skies, washing and sponging are absolutely necessary; but these should be after considerations with the student. He may, perhaps, be delighted with pictures whose authors strove for peculiar qualities, and believed their existence essential to the sentiment of their subject; but he must remember that they did not begin by scraping and sponging the first tint they ever laid on paper. Singularity of style is more frequently adopted in after life.

There are of course many things to be thought of (merely relating to the colours and paper) when it is wished to carry a drawing as far as the nature of the vehicle will allow, which cannot be explained here. This being merely an elementary book, its object is to smooth the way at the commencement, and direct the first touches of those who wish to make a satisfactory copy of a drawing, or a comprehensible sketch from nature.

For moonlight pieces, wash in the general effect

of sky with burnt umber, mixed with cobalt blue and pink madder, to light or cold hues, according to the nature of the sky; sepia, mixed with pink madder and cobalt blue, for dark clouds and distance; indigo, mixed with vandyke brown and pink madder, for the general landscape; if stronger tints be required, substitute purple lake for the pink madder. Indigo mixed with sepia will form very dark cool greens for deep parts, and sepia and purple lake mixed, will be found useful in stems of trees, dark parts of buildings, &c. &c. The foreground objects may be brought out with vandyke brown and purple lake, and the more positive colours, as olive green, or sepia, mixed with indian yellow. Artists rarely represent scenes by moonlight; the moon rising just after the sun has set, is a more favourite subject. A fine moonlight night awakens a feeling of pleasure whenever it is seen, and has inspired poets at all times. A painting of it demands the greatest skill, to be satisfactory; yet it may be doubted, if the sentiment which the reality calls forth were ever conveyed, or whether some disappointment is not felt in its representation. Many excellent hints may be got during a walk by

moonlight, particularly in light and shadow, the light being more easily traced, and more positive than in sunshine. Buildings show to great advantage if their general outline be good; the ungraceful littlenesses and inelegant details, which distract the eye by daylight, being lost or mellowed by deep shade.

The breadth of the shadows, and the glittering lights which sparkle in the middle tint, with the concentrated brilliancy of the principal light, are worthy of much consideration, these being the requisites of good effect.

Flowers, fruit, and still life, are good objects for the study of colour, and possess the advantage of being always at hand or procurable in bad weather.

Fine paintings of well arranged groups of fruit and flowers have great charms for many amateurs, but they become of very little importance if they fall short of great excellence. A little skill in this class of subject is not regarded, while the same skill or amount of knowledge in landscape painting is an unvarying source of pleasure, and often gives a delight by causing retrospection, which could

never be experienced without pleasing mementos in the form of sketches.

The still-life of earthenware jars and pitchers, grouped with wooden tubs, cloths, &c., are the most choice subjects for the landscape student. The colour and effect of light on those objects is very beautiful, and offers great variety; it is, moreover, of that kind which appears in a natural scene. One who is accustomed to make good sketches of such materials will find but little difficulty in the management of the pigments when sketching out of doors. The different surfaces to be indicated, with reflected lights, the depth and richness of the colour in the dark parts, will make the student feel the necessity of applying the opaque semi-transparent and transparent pigments, according to their peculiar properties: being familiar with these matters, he will be stimulated to exercise his eyes and hands by study in the fields, and so engender ideas relative to art.

When the mind has admitted these ideas, it will never rest until its servants, the hands and eyes, have succeeded in satisfying it.

Some more particular allusion should perhaps be

made to the opaque or chinese white, as it is of great assistance when tinted paper is used for sketches.

The paper should be a very quiet tint as neutral as possible, and either cool or warm in hue according to the effect intended. The tint may be made to serve for middle tint in light of buildings, stems of trees, banks, &c. If the high lights be warm, a little ochre and pink madder may be mixed with the white for clouds, and very small brilliant lights, as white clothes, water, &c.; more ochre with burnt umber added for the brightest parts of buildings; in fact the lightest parts of the subject are painted as usual, only a mixture of white and ochre is used in forming the tints, instead of water alone.

If the opaque parts be two thick, when dry they can be scraped with a knife, and, if need be, glazed with colour.

The pure white may be used in the same way for a cold effect.

In chalk drawings, the white chalk is better for the lights, on account of its crumbling texture.

Charcoal is very effective for the expression of objects in black and white; it has the advantage of

being easily removed by a touch with a brush, for alterations. The paper should be soft and absorbent, and prepared by having a coat of thin isinglass size spread over the surface upon which the drawing is to be made; if this be done, the drawing, when completed, may be fixed by subjecting the back of it to the steam of a tea kettle; by this means the heat is driven through the paper and melts the size, which seizes the small particles of charcoal and binds them as it dries.

It has been remarked how people grown inveterate in an ill practice of painting, are put out of condition of doing anything, if they attempt to reform by attention to rules and precepts of art. This shows the necessity of selecting things of merit, however simple they may be, for the study of young beginners. It is extremely difficult to overcome the bad manner acquired in imitating the faults of the defective studies or lessons too frequently thought good enough to place before a beginner.

Every example which is not really good in its way, ought to be rejected, since whatever is seen continually, will, if bad, vitiate the taste—if good,

improve it. Wrong impressions may be easily received, but the force of habit is so great, that their eradication is a work of extreme difficulty.

At the present day, every one desirous of attaining skill in this art may procure fine engravings and good drawings at less cost than was paid for the most wretched things a few years back; and the most earnest student may congratulate himself on the advantages of having every source of instruction of a first-rate character readily open to him.

APPENDIX.

Although painting at once be urged on the beginner, that he may not be bewildered with thinking on a variety of mere mechanical aids, and that he may preserve the freshness and transparency of his colouring, yet it may be considered necessary to remark on some of the processes adopted in water colour painting.

A difficulty is sometimes experienced in laying on the broad washes, so as to insure flatness or evenness of tint, and leave particular forms, as clouds, small brilliant lights in distance, &c. This may be accomplished by painting in the lights intended to be left with yolk of egg, previous to commencing in colour. This having dried, the

various tints may be carried over it freely, without danger of disturbing it; the colour can be readily removed from these places, by application of india rubber or bread. This expedient is serviceable where an object of a simple form is to be relieved quite clear and sharp from its ground; but it will be found that skies painted in this manner are apt to appear hard and cutting in outline, without the freedom, lightness, or blending in the forms so characteristic of nature.

Should it be found necessary to go over a drawing again, it may be covered with a solution of borax; this will prevent the second colouring from rising or tarnishing the colours employed in the first painting. Borax, however, is apt to change vegetable colours.

The drawing papers are not always equally good; it will be sometimes found that the colours are too much absorbed, and appear dull in the parts where they should be very strong and transparent. Gum arabic dissolved in warm water will improve the effect, by bringing out the colour, and giving greater depth and richness of tone.

Small lights in foliage, &c., may be removed by

rubbing with a cloth, after having wetted the drawing in the required forms with a hair pencil dipped in water. This should be resorted to as little as possible, for if too much dependence be placed on this resource, a heavy woolly effect will be the consequence. Lights on water and very small streaky clouds in sky are sometimes taken out with a knife made for the purpose.

Should a difficulty arise in keeping the various tints moist, while painting in and blending on the paper, some gum tragacanth may be kept dissolved in a bottle and used with the colours.

In architectural subjects, where a good deal of washing and sponging is resorted to, to insure large flat masses of even tint, the outlines should be drawn in with indelible brown ink, that the subject may not be lost during these operations.

A good effect is produced in skies and distances, by rubbing pummice stone powder over them with a cloth; much colour is ground off and parts are rendered more faint and delicate without losing crispness.

If the paper work greasy, dissolve a piece of ox-gall, the size of a pea, in a tumbler of water,

and use this solution with the colours, instead of plain water.

Coloured crayons are of great service where the effect of any particular colour on figures, &c., or where greater brilliancy or quantity of light is to be shown. This is sometimes very important at the completion of a drawing; the trial is made in an instant, and the chalk is easily removed with bread.

It is an essential point to have water free from ingredients prejudicial to colours. The purest and best for the purpose are distilled and rain waters. Mineral or spring waters are destructive to whites or delicate vegetable colours.

FINIS.